

**"Y" Column**

**FROM STUDENTS IN FREEDOM TO STUDENTS IN CAPTIVITY WHY GIVE BOOKS?**

Books help cure the dread "barbed wire disease" of over 6,000,000 captives in prisoner of war camps in 33 different countries, many of whom are university students whose studies have been interrupted. Books make possible the "universities in captivity" that constructively break the demoralizing monotony of the lives of these "men without privacy, men without liberty."

**THOUSANDS AND THOUSANDS MORE NEEDED!**

The World Student Service Fund collected 40,000 books in American colleges last year for distribution in Europe, Asia, and North America through World Student Relief and War Prisoners Aid of the Y. M. C. A. (which sent 1,213,470 books to prison camps in Europe alone last year), and in cooperation with the International Red Cross and the Bureau of International Education.

**TYPES OF BOOKS NEEDED—NEW AND USED—IN ALL LANGUAGES**

College or preparatory school textbooks in current use (see below); standard works in English literature; standard detective stories; language books—grammars and readers and classics in the various languages; books from the Modern Library, Everyman Library, Hazen Series in Religion, Home University Library, etc. books on professional subjects: law, medicine, theology, etc. Types of books we cannot send because of censorship: magazines and newspapers; any book having military significance; advanced technical books: i. e., advanced physics, chemistry, aeronautics, geography, radio, published since 1938; books criticizing existing military, political, economic, and social institutions, or identified with anti-Nazi activities.

Girls and faculty, after reading the above plea and need for books for our boys who are in prison, won't you please part with some of your books? Maybe you have had some copy duplicated by a gift. Give the boys in service one. This is no time to be selfish.

In a letter from the executive secretary of the World Students Service Fund we are told that the world student relief consists of two main jobs—raising money and collecting books. Since Salem College has already given five hundred nineteen dollars and eighty-five cents to the money fund, surely we can't let ourselves down. We were given a very high rating in the National bulletin for our pecuniary contributions. We must think of the boys our age who are longing to be freed intellectually by a book. Prey upon your parents while you're home during the holidays. We are going to make a shipment of books soon after Easter. Either drop your books by the "Y" room or give them to a cabinet member. You won't be sorry!

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**Huxley Still Wanders**

by Virginia Melver

**Time Must Have A Stop.** By Aldous Huxley. 311pp. New York: Harper and Brothers, 1944. \$2.75

Aldous Huxley is a better essayist and philosopher than a novelist. His two most recent novels, *Eyeless in Gaza* and *Time Must Have A Stop*, are proof of this fact. After reading these two books, I am convinced that Huxley's philosophical ideas would be better accepted and appreciated in some form of writing other than fiction. I feel that his ideas are entirely too profound and complex to be presented in novel form.

In both *Eyeless in Gaza* and *Time Must Have A Stop* Huxley expresses essentially the same theme—a person groping in later life for mystical salvation. In *Eyeless in Gaza* he presents Anthony Beavis, a professor of sociology, who after a life preoccupied with physical evils, struggles for a mystical salvation. In *Time Must Have A Stop* against the background of London and Florence in the late twenties he tells the story of the twentian Sebastian, a seventeen-year-old boy blessed with good looks and a gift for writing poetry. Sebastian, considered by his father a weakling and good-for-nothing, goes to live with his Uncle Eustace, the hedonist. The actual plot of the story (for I do not consider the last chapter a part of the plot) is very simple and covers a very short length of time. Between the last two chapters, however, approximately fifteen years pass; and in the final chapter, which Huxley calls an epilogue, he presents the mature Sebastian and the change that has taken place in his thoughts. I feel that the reader is left to take for granted too much that must have happened in the missing interval of time. Obviously a great change has taken place in the young Sebastian who says that he wants life to be "a tale told by an idiot. Just one damned thing after another until at last there's a final damned thing, after which there isn't anything," and the Sebastian who declares that "the only hope for the world of time lies in being constantly drenched by that which lies beyond time."

The last chapter is also the part that I consider unsuitable material for fiction; in fact, it is really a series of literary essays which appear extremely artificial and forced in a novel. The device which the author uses to introduce these profound philosophical essays, supposedly Sebastian's thought, is also very strained. He pictures Sebastian sitting down at the beginning of the year and reading over the notes

that he has taken in the past few months. Then, he begins a series of literary essays upon such subjects as the existence of God and the belief in immortality. Occasionally he interrupts with short narrative passages to relieve the reader, but again he plunges abruptly into his philosophical discussions. Huxley is really showing Sebastian's change from a materialist and an agnostic to a mystic; but I think he becomes confused in his discussion of mysticism. In the epilogue Sebastian has realized the incongruity of the life of his Uncle Eustace and has been disturbed by the spiritual implications of the seances. At the same time he has observed the happiness and goodness of the life of the deeply-religious Italian, Bruno Ronfina. It is, therefore, a groping but hopeful Sebastian who seeks an explanation of God and immortality by testing his beliefs with complicated hypotheses.

The philosophical qualities of Huxley's book make his characters seem impersonal: They continue throughout the book to be characters about whom we read, but with whom we do not live. Perhaps this is due to the fact that Huxley is not dealing with ordinary people; his characters are departures from normal human beings—Sebastian, the shy, but extremely brilliant poet; Uncle Eustace, the hedonist; Bruno Ronfina, the deeply-religious, omniscient Italian book-seller.

In spite of its many faults, *Time Must Have A Stop* is a well-written book. Huxley is a master of prose; his knowledge of literature is extensive, and he does not fail to exhibit that fact, always appropriately. There is hardly a page of his writing that does not contain a quotation or a literary allusion.

It would be a crime to fail to mention Huxley's enormous and well-chosen vocabulary and his excellent use of humor in a discussion of his style. In the use of a comic tone with serious implications, Huxley shows his ability to entertain while he is instructing.

  
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**Salem Square**

(with apologies to R. L. S.)  
by Mary Bryant

A street or two of houses, mostly old and many of them brick; a number of budding oaks and maples clustered beside the dark green bolly trees in front of Main Hall, turning the path across the front campus into a shady walk; many robins and redbirds more than usually busy with their nests; girls a-chattering and cleaning women talking in the backward parts; squirrels a-scurrying around the boxwoods and up the trunks of the trees; a smell of tobacco, a genial breath of spring; whiffs of dust blowing at the street-corners; shops with bobby pins and bottled cokes; another shop with black eokes (that everlasting sucker) and *The Road To Salem*, dear to me for its old pictures, and a few other novels dear for their suggestive names and funny pictures; such, as well as I observe, are the ingredients of Salem Square.

**Jane Jeter**

(Cont. from page one)  
acter to the British people.

Jane's essay is entitled "American to Britain". She is a member of Miss Shamburger's English class. Other Salem contestants were Patsy Law, whose essay is called "The American Story" and Hazel Thomas, "The American Character."

Second and third place winners had not been announced when the paper went to press. Miss Nell Battle Lewis of Raleigh organized the contest.

**KEEP ON**  
*Baking the Attack*  
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"Sunday Dinner For A Soldier"  
Thursday, Friday, Saturday (March 29, 30, 31)  
"Music For Millions."  
**FORSYTH**  
Friday, Saturday (March 23, 24)  
"The Falcon In Hollywood."  
Monday, Tuesday (March 26, 27)  
"Hollywood Canteen"  
Wednesday (March 28)  
"Between Two Worlds."  
Thursday (March 29)  
"Take It Or Leave It."  
Friday, Saturday (March 30, 31)  
"Dancing In Manhattan."  
**STATE**  
Thursday, Friday, Saturday (March 22, 23, 24)  
"Vigilante of Dodge City."  
Monday (March 26)  
Stage Show—Siamese Twins  
Feature—"There Goes Kelly."  
Tuesday, Wednesday (March 27, 28)  
"Three Is A Family."  
Thursday, Friday, Saturday (March 29, 30, 31)  
"Youth On Trial."

**Slants on News**

(Cont. from page one)  
The Senate wants to know if our Lend-Lease commitments are too heavy, if the various government agencies which have a voice in the civilian food supply are to blame, and if the situation can be improved. Although the civilian diet will be adequate in the next three months, it will not be abundant.

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